

University of Cape Town

Jazz Auditions 2023 for 2024

INFORMATION AND REQUIREMENTS

Please note:

We regret that it is not possible for Audition panel members to give any individual feedback on matters relating to your audition. The decision of the Audition Panel and Jazz Studies faculty is final, and should a candidate not be accepted, no further correspondence will be entered into.

Jazz auditions will take place in two stages:

1. Screening Video Recording

All jazz applicants to submit video recordings, see below for detailed requirements for each instrument.

Any required sheet music and backtracks will be sent to you when you select your instrument. Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

2. Live Audition, Interview & Theory Test

Should your recording demonstrate suitable potential, you will then be *invited to attend* an audition in person at the SA College of Music on one of our official audition dates (*Insert Dates*)

See below for the specific requirements for each instrument.

Theory test:

All applicants selected for live audition must complete a theory assessment test. Applicants will complete the assessment on their audition day.

Note: Out of town/International Applicants

Applicants who are invited to progress to the live auditions, but who cannot travel to Cape Town for a live audition, will be requested to submit further videos. Those requirements will be sent to you once you have notified that you are unable to attend a live audition. Applicants may still be required to audition in person before a final decision can be made.

Ensure your video reflects your current abilities: if the recording quality is poor, or if falsifying is suspected, you either may not be accepted or a subsequent live audition might be required.

These applicants will also be required to complete an online, timed theory test.

SCREENING RECORDING GENERAL REQUIREMENTS

All jazz applicants are required to submit a good-quality **video** recording to Sheila.taylor@uct.ac.za

We recommend that you submit your recording AT LEAST one month before one of the official audition dates. (*insert dates*)

When you submit your recording, make sure you include the following information:

- Your name and surname
- Your instrument
- Your UCT student number

Recordings need to be in video format compatible with quicktime software, such as: avi, mov, dv stream, mpeg2, mpeg4, quicktime movie.

- Each piece must be performed in a single, unedited take. No reverb, or effects added please.
- Each piece should be submitted as a separate file and clearly labelled with the applicant's full name and title of song.
- Technical exercises, scales and arpeggios (where applicable) should be recorded as a single video.
- It is not necessary to submit a professionally produced recording, but the sound quality should be very clear.
- A cellphone recording is acceptable, as long as it is possible to hear the applicant's voice or instrument very clearly.
- Accompaniment can be live (full rhythm section, or piano, or guitar) OR a backing track.

Please note that you may have to break your recordings into separate files as most email servers will not handle such large files.

You may send using WeTransfer, or upload to Google drive (or similar) and give access to Sheila.

Alternatively, you may upload your video recordings to your YouTube channel as **Unlisted Video**, and send the links to Sheila.

Audition Requirements Per Instrument

Click on your instrument to find the screening and live audition requirements specified for that instrument:

[Jazz Saxophone](#)

[Jazz Guitar](#)

[Bass Guitar and Double Bass](#)

[Jazz Piano](#)

[Drumset](#)

[Jazz Voice](#)

[Jazz Brass](#)

[Recommended Jazz Repertoire Lists for Instruments & Vocals](#)

JAZZ SAXOPHONE AUDITION REQUIREMENTS

SCREENING VIDEO RECORDING:

There are **three** sections to this audition:

1. Scales & Arpeggios
2. Jazz Etude
3. Jazz Tunes with Improvisation (*or an extra etude, or a transcription*)

Any required sheet music and backtracks will be sent to you when you select your instrument. Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

Recording instructions:

Please keep your videos concise - it is probably best to record three separate videos based on the above-mentioned categories.

When recording on a phone or similar device, play the track on your computer (or tablet etc) and place the phone between yourself and the computer to get a reasonable balance. This may take a little experimenting.

Avoid pointing your saxophone directly at the phone mic as it will probably distort. Please do not try to play a track *and* record simultaneously on the same device - this does not work.

1 Scales

Please record yourself performing the following four (4) scales followed by their arpeggios **from memory**.

Play them in this order (no need to announce the scales, just play).

Play all scales & arpeggios in **one single** video recording.

You may play these at a moderate tempo (assuming these are quavers - crotchet beat at minimum 85bpm).

Perform all scales slurred, aiming for consistency in time, sound & technique.

D Major - two octaves, followed by the arpeggio

F Major - two octaves or to the 12th, followed by the arpeggio

E Harmonic Minor - two octaves, followed by the arpeggio

D Melodic Minor - two octaves, followed by the arpeggio

2 Jazz Etude

Please select and perform **one (1)** etude from the following with the relevant back track:

Bob Mintzer - **15 Easy Jazz Blues Funk Etudes** for Bb or Eb Instruments

Choose between **Blues 1** or **Swingin'**

Jim Snidero - **Jazz Conception** for Bb or Eb Instruments

Choose between **Amen** or **A Doll**

For these Play-Along Etudes, you will need to pan the stereo or mute one channel (Snidero), or use the track *without* the saxophone demonstration when recording (Mintzer tracks entitled "Backgrounds").

Any required sheet music and backtracks will be sent to you when you select your instrument.

3 Jazz Tunes & Improvisation

For the Jazz Improvisation component of the recording, please select **two (2)** pieces from the recommended jazz tunes list.

Perform the melody, followed by two choruses of improvisation

SUGGESTED ALTERNATIVE FOR THE INITIAL RECORDING

Improvisation is not essential for the screening audition, but it will definitely count in your favour if you are proficient. If you would rather not improvise over the suggested tunes below, please select and prepare an **extra jazz etude from above, or submit a transcription work (see below*)**.

***Alternatively**, the performance of a transcribed solo from a recording by a *Jazz Master* is acceptable (eg. Parker, Stitt, Rollins, Gordon etc). This needs to be performed and recorded along with the original audio track.

JAZZ SAXOPHONE LIVE AUDITION REQUIREMENTS

Based on the screening recording, the panel will invite selected applicants to a live audition, on-campus at the SA College of Music, UCT.

Backing tracks will be available at the live audition. Candidates may choose to bring their own accompanist if preferred.

1 Jazz Etude

Select another jazz etude from the list (different from the one submitted for the screening recording)

2 Jazz Standards & Improvisation

Select **two** pieces from the recommended jazz tunes list. These must be different tunes from the tunes submitted for the screening recording.

For the live audition improvisation is recommended.

3 Sight Reading & Technical

The panel may give the candidate one piece of easy sight-reading.
The panel may request to hear further scales & arpeggios.

4 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

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JAZZ GUITAR AUDITION REQUIREMENTS

SCREENING VIDEO RECORDING:

There are **three** sections to this audition:

1. Technical: Scales & Arpeggios
2. Prescribed piece: Now's The Time
3. Jazz Tunes with Improvisation (*or an extra etude, or a transcription*)

Any required sheet music and backtracks will be sent to you when you select your instrument.
Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

Recording instructions:

Please keep your videos concise - it is probably best to record three separate videos based on the above-mentioned categories.

1 Technical: Scales & Arpeggios

- D Major** - two octaves, followed by the arpeggio
- F Major** - two octaves, followed by the arpeggio
- E Harmonic Minor** - two octaves, followed by the arpeggio
- D Melodic Minor** - two octaves, followed by the arpeggio

2 Prescribed Piece: Now's The Time

- Play the melody
- Play one chorus of just chordal comping
- Play one chorus of improvised solo*

3 Jazz Tunes with Improvisation

Select two tunes from the recommended tunes list.

For each tune:

- Play the melody
- Play one chorus of just chordal comping
- Play at one chorus of improvised solo*

***Improvisation is not essential for the screening audition, but it will definitely count in your favour if you are proficient.**

LIVE AUDITION JAZZ GUITAR

1 Jazz Standards & Improvisation

Select **two** pieces from the recommended jazz tunes list. These must be different tunes from the tunes submitted for the screening recording.

For each tune:

- Play the melody
- Play one chorus of just chordal comping
- Play at one chorus of improvised solo*

For the live audition improvisation is recommended.

2 Candidate's Own Choice

Candidates may choose a third tune from the recommended jazz tunes list, or play a tune of their own choosing. Pieces chosen should contrast the other two tunes, and showcase another aspect of your playing.

3 Sight Reading & Technical

The panel may give the candidate one piece of easy sight-reading. If the candidate does not read music well enough to sight read, this may be omitted.

The panel may request to hear further scales & arpeggios.

4 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

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BASS GUITAR/JAZZ DOUBLE BASS AUDITION REQUIREMENTS

SCREENING VIDEO RECORDING:

There are **three** sections to this audition:

1. Technical: Scales & Arpeggios, Chord shapes
2. Prescribed piece: Now's The Time
3. Jazz Tunes with Improvisation (**or** an extra etude, **or** a transcription)

Any required sheet music and backtracks will be sent to you when you select your instrument.
Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

Recording instructions:

Please keep your videos concise - it is probably best to record three separate videos based on the above-mentioned categories.

1 Technical: Scales & Arpeggios

- D Major** - two octaves, followed by the arpeggio
- F Major** - two octaves, followed by the arpeggio
- E Harmonic Minor** - two octaves, followed by the arpeggio
- D Melodic Minor** - two octaves, followed by the arpeggio

2 Prescribed Piece: Now's The Time

- Play the melody
- Play one chorus of just walking bass
- Play one chorus of improvised solo*

Click [HERE](#) to access the lead sheet, and the backing track for Now's The Time

3 Jazz Tunes with Improvisation

Select two tunes from the recommended tunes list.

For each tune:

- Play the melody
- Play one chorus of just bass line (walking bass, or latin/funk bass line where applicable)
- Play at one chorus of improvised solo*

***Improvisation is not essential for the screening audition, but it will definitely count in your favour if you are proficient.**

LIVE AUDITION BASS

1 Jazz Standards & Improvisation

Select **two** pieces from the recommended jazz tunes list. These must be different tunes from the tunes submitted for the screening recording.

For each tune:

- Play the melody
- Play one chorus of just bass line (walking bass, or Latin/funk bass line where applicable)
- Play at one chorus of improvised solo*

***For the live audition improvisation is recommended.**

2 Candidate's Own Choice

Candidates may choose a third tune from the recommended jazz tunes list, or play a tune of their own choosing. Pieces chosen should contrast the other two tunes, and showcase another aspect of your playing.

3 Sight Reading & Technical

The panel may give the candidate one piece of easy sight-reading. The panel may request to hear further scales & arpeggios.

4 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

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JAZZ PIANO AUDITION REQUIREMENTS

SCREENING VIDEO RECORDING:

There are **three** sections to this audition:

1. Technical: Scales & Arpeggios
2. Prescribed piece: Now's The Time
3. Jazz Tunes with Improvisation (*or an extra etude, or a transcription*)

Any required sheet music and backtracks will be sent to you when you select your instrument. Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

Recording instructions:

Please keep your videos concise - it is probably best to record three separate videos based on the above-mentioned categories.

1 Technical: Scales & Arpeggios

D Major - two octaves, followed by the D Major arpeggio

Ab Major - two octaves, followed by the Ab Major arpeggio

E Harmonic Minor - two octaves, followed by the E minor arpeggio

C Melodic Minor - two octaves, followed by the C minor arpeggio

2 Prescribed Piece: Time After Time

- Play the melody, with left hand comping.
- Play one chorus of just chordal comping
- Play one chorus of improvised solo*

The sheet music and backtracks will be sent to you. Please ask Mrs Sheila Taylor for access.

3 Jazz Tunes with Improvisation

Select two tunes from the recommended tunes list.

For each tune:

- Play the melody, with chordal accompaniment in left hand, or both hands
- Play one chorus of just chordal comping
- Play at least one chorus of improvised solo*

***Improvisation is not essential for the screening audition, but it will definitely count in your favour if you are proficient.**

LIVE AUDITION JAZZ PIANO

1 Jazz Standards & Improvisation

Select **two** pieces from the recommended jazz tunes list. These must be different tunes from the tunes submitted for the screening recording.

For each tune:

- Play the melody
- Play on chorus of just chordal comping
- Play at one chorus of improvised solo*

For the live audition improvisation is recommended.

2 Candidate's Own Choice

Candidates may choose a third tune from the recommended jazz tunes list, or play any jazz tune of their own choosing. The piece chosen should contrast the other two tunes, and showcase another aspect of your playing. The piece should be in the jazz style.

3 Sight Reading & Technical

The panel may give the candidate one piece of easy sight-reading. If the candidate does not read music well enough to sight read, this may be omitted.

The panel may request to hear further scales & arpeggios, in all keys.

4 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

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JAZZ DRUMSET AUDITION REQUIREMENTS

SCREENING VIDEO RECORDING:

Recording instructions:

- Please keep your videos concise, edit out long gaps, no chatting.
- Ensure your video reflects your current abilities: if the recording quality is poor, or if falsifying is suspected, you either may not be accepted, or will have to submit new video recordings.

It is probably best to record three separate videos based on the above-mentioned categories.

1 Prepared pieces

Two prepared pieces from Trinity/ Royal schools/ Rock school syllabus, at least at Grade 5/6 level. These pieces should demonstrate reading and technical level on a variety of drumming styles. These can be played solo, with accompaniment, or with recorded backing.

2 Prescribed Piece

Prepare the following pieces, and play with the backtracks provided.

Now's the Time
Song For My Father

LIVE AUDITION JAZZ DRUMSET

In the audition you should be demonstrating that you can:

- play the drum set at a reasonable level of proficiency, having mastered the basic technique.
- perform with comfort in the jazz style.
- play various rhythm patterns common to the jazz style with a good time sense.
- identify rhythms aurally.
- fluently read music at an intermediate level.
- cope with basic music theory, e.g. identify major & minor triads, rhythmic groupings.

1 Prepared pieces

Two Prepared pieces from Trinity/ Royal schools/ Rock school syllabus, at least at Grade 5/6 level. These pieces should demonstrate reading and technical level on a variety of drumming styles. These can be played solo, with accompaniment, or with recorded backing track. Candidates may present the same pieces they submitted in their screening recording.

2 Prescribed Pieces

Prepare the following pieces, and play with the backtracks provided.

1. Now's the Time
and
2. Blues for Alice OR Song for my Father.

On each of the above tunes you will need to demonstrate the following:

- appropriate "comping" related to the original tune
- interpretation of the original melody on the full drum kit
- at least one chorus of improvisation on each tune, played with the backtracks

Any required sheet music and backtracks will be sent to you when you select your instrument. Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

3 Sight Reading & Technical

The panel will give the candidate two or more pieces of easy sight-reading.

(a) Sight reading of a rhythmic page, and

(b) Sight reading of a typical big band chart with cues – to demonstrate the candidate's ability to interpret and play appropriate embellishments and set ups before the written cues and short note figures.

The panel may request to hear further technical exercises.

4 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

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JAZZ VOICE AUDITION REQUIREMENTS

The Jazz Voice audition process will be conducted in three stages:

- 1. Pre-screening recording submission and questionnaire.**
After review of the application, supporting documents, and pre-screening recording, selected applicants will be invited for a live audition at the SA College of Music on one of our official audition dates:
Saturday 4th September or Saturday 2nd October.
- 2. Invitation to a live audition.**
Live auditions will be held on selected dates.
At the end of the initial audition round, selected applicants will be invited to attend a vocal workshop. The workshop will be held on the same day as the live auditions, so applicants are requested to please wait for the selection results after their live audition.
All live auditions are recorded.
- 3. Selection workshops.**
Selected applicants will work with Jazz Voice staff in a Workshop/Masterclass setting, to work on their songs/performances. The Workshop will be recorded.

Final selection will be made by the Jazz Voice panel based on recorded audition, live audition, workshop and supporting documents.

SCREENING VIDEO RECORDING:

There are **three** sections to this audition:

1. Technical Exercises
2. Jazz Tunes with or without Improvisation (**or** a vocalese, **or** a transcription)
3. Jazz Voice Questionnaire

Recording instructions:

Please keep your videos concise, edit out long gaps, no chatting.

It is probably best to record three separate videos based on the above-mentioned categories.

Any required sheet music and backtracks will be sent to you when you select your instrument. Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

1 Technical:

Learn and sing the following technical exercises, using the tracks provided.

On the tracks that have a vocal demonstration, you may sing along with the vocalist on the recording.

Start and end wherever it is comfortable in your vocal range. (you do not have to sing the entire exercise if it moves into a higher than comfortable range for you).

1. A Little Chromatic Exercise
2. Major 7th Arpeggio

2 Jazz Tunes with/without Improvisation

Select **two** tunes from the recommended tunes list.
Perform each tune in the appropriate jazz style.
You may include an improvised (scat) solo if you wish.*

***Improvisation (scat singing) is not required, but is encouraged if the candidate is able to do so**

3 Jazz Voice Questionnaire

All jazz voice applicants must complete the Jazz Voice Questionnaire, and submit the complete questionnaire with their audition recordings.

Click [HERE](#) to download the questionnaire, or request it from Sheila Taylor.
Sheila.taylor@uct.ac.za

LIVE AUDITIONS JAZZ VOICE

1 Jazz Standards & Improvisation

Select **two** pieces from the recommended jazz tunes list to perform in the live audition.
These must be different tunes from the tunes submitted for the screening recording.

Accompaniment will be provided by SACM Jazz staff.

Please bring a lead sheet or sheet music that is in your correct key.

Backtracks are also acceptable, if preferred.

Candidates may bring their own accompanist, if preferred.

2 Sight Reading & Technical

Technical Exercises:

The candidate will be asked to perform the prescribed vocal exercises, 3 and 4 on the Technical Exercises document:

3. Niemack Articulation Exercise
4. Find the Ninth Exercise

The aim of the exercises is to determine quality of technique through the range, and general vocal ability.

Click [HERE](#) to access the sheet music and backtracks for the technical exercises.

Scales & Arpeggios:

The candidate may also be required to demonstrate knowledge of the following scales and arpeggios:

- Major scales
- Harmonic Minor
- Major triad
- Minor triad

Ascending and descending on any vowel, one octave within comfortable range.

Sight Reading

(a) The panel may ask the candidate to sight read a rhythmic passage, clapping or tapping out the

rhythm.

If the candidate does not read music well enough to sight read, this may be omitted.

(b) Candidates may be asked to identify simple chords and intervals

4 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

JAZZ VOICE SELECTION WORKSHOP

At the end of the live audition round, selected applicants may be invited to attend a vocal workshop. The workshop will be held on the same day as the live auditions, so applicants are requested to please wait for the selection results after their live audition.

- Selected applicants will work in a group setting with Jazz Voice faculty.
- Applicants may be asked to perform one of their live audition songs, and receive instruction on adjustments etc.
- Applicants will work on the prescribed song together, and receive instruction on jazz interpretation, phrasing, rhythm, aspects of style etc
- Lead sheets and lyrics will be provided.

Considerations for Jazz Voice Applicants

The demand for places in the Jazz Voice Section at SACM is extremely high. We only accept a maximum of 5 new Jazz Voice students per year.

We can therefore afford to select only the very best applicants. Those 5 very best will combine musical talent and ability, with an aptitude and leaning towards jazz, with preferably some experience in the jazz style.

If your audition is not successful, you can always consider improving on your skills with some private lessons and reapplying the following year.

What we look for in Jazz Singing applicants:

Vocalists should be able to:

- Show evidence of sound vocal technique
- Show some experience in the jazz style
- Preferably, read music at an intermediate level.
- Preferably, identify intervals aurally, and cope with basic music theory e.g. identify major and minor triads, rhythmic groupings

Other factors:

Vocal technique - a healthy sounding voice, with good intonation. Ability to sing accurately the chromatic parts present in many jazz melodies.

Note: If an applicant has great jazz style and rhythm, but has a damaged or unhealthy voice, they cannot be accepted. The demands of the Jazz programme on the voice are rigorous, and although vocal technique can be taught and improved, a damaged or potentially damaged voice should rather be addressed with an excellent vocal coach BEFORE commencing the Jazz Vocal Studies programme.

Rhythm – the most crucial thing really, the rest can largely be taught.

Does the candidate show an innate sense of rhythm? Are they able to feel the swing?

Rhythmic feeling in jazz is an intangible thing, but if it's not present, the person will never grasp the intricacies and subtleties of jazz phrasing and improvisation.

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JAZZ BRASS AUDITION REQUIREMENTS

SCREENING VIDEO RECORDING:

There are **three** sections to this audition:

1. Scales & Arpeggios
2. Classical Work
3. Etude
4. Jazz Tunes with Improvisation (**or an extra etude, or a transcription**)

Any required sheet music and backtracks will be sent to you when you select your instrument.

Please ask Mrs Sheila Taylor for access: sheila.taylor@uct.ac.za

Recording instructions:

Please keep your videos concise - it is probably best to record three separate videos based on the above-mentioned categories.

When recording with a backing track on a phone or similar device, play the track on your computer (or tablet etc) and place the phone between yourself and the computer to get a reasonable balance. This may take a little experimenting.

Avoid pointing your instrument directly at the phone mic as it will probably distort. Please do not try to play a track *and* record simultaneously on the same device - this does not work.

1 Scales

Please record yourself performing the following four (4) scales followed by their arpeggios **from memory**.

Play them in this order (no need to announce the scales, just play).

Play all scales & arpeggios in **one single** video recording.

Play at moderate tempo. Aim for fluidity and confidence.

2 major scales, followed by the arpeggio, one octave

1 major scale, followed by the arpeggio, two octaves

1 jazz scale with arpeggio (e.g. blues, dorian or pentatonic), one octave

2 Etude

Please select and perform **one (1)** etude or study from a method book (half to full page)

3 Jazz Tunes & Improvisation

For the Jazz Improvisation component of the recording, please select **two (2)** pieces from the following list:

Blue Bossa

Blues for Alice

Doxy

Footprints

Now's the Time

Song for my Father

Summertime

Perform the melody, followed by two choruses of improvisation.

Performance of a transcribed solo from a recording by a Jazz Master is acceptable.

Performance of written jazz etudes by established composers also acceptable.

JAZZ BRASS LIVE AUDITION REQUIREMENTS

Based on the screening recording, the panel will invite selected applicants to a live audition, on-campus at the SA College of Music, UCT.

Backing tracks will be available at the live audition. Candidates may choose to bring their own accompanist if preferred.

1 Technical

Scales:

- Any two two-octave major scale
- Any five one-octave major scales
- Any two blues scales

Aim for fluidity and confidence.

2 Western Classical Works

Two contrasting “legit” works, about one page each, minimum grade six.

One must be a movement of a performance work (concerto, sonata, etc.)

The other can be an etude from such books as Alphonse, Arbans, Blazhevitch, Bordogni, Concone, Kopprasch, Rochut.

Provide a copy to the panel.

3 Prescribed Pieces

Prepare the following pieces, and play with the backtracks provided.

1. Now's the Time
and
2. Blues for Alice OR Song for my Father.

Ensure good jazz style on melody and include at least one chorus of improvisation on the chord changes.

4 Candidate's Own Choice

Candidates may choose a third tune from the recommended jazz tunes list, or play any jazz tune of their own choosing. The piece should be in the jazz style.

Ensure good jazz style on melody and include at least one chorus of improvisation on the chord changes.

5 Sight Reading

The panel may give the candidate one or more pieces of sight-reading.

6 Interview

The panel may ask you questions about your musical background and experience, and your goals and aspirations for your music studies.

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RECOMMENDED JAZZ STANDARDS REPERTOIRE LIST

ALL INSTRUMENTS

The Jamey Aebersold play-along volumes are a good resource for these, as they contain the written music and corresponding backing tracks for practice. Sheet music can also be found in Jazz Real Books and Fake Books. Back tracks can also be found on YouTube and sites such as <https://www.learnjazzstandards.com/>

Some of these are included in the attached *Jazz Tunes for Improv.* folder as PDF's and back tracks (Play-Along).

Autumn Leaves Vol. 44, 54, 67, 20

Blue Bossa (no Aebersold) - *Three choruses of improv.*

Footprints Vol. 33, 54

Take the "A" Train Vol. 12, 65, 66

All the Things You Are Vol. 43, 68, 55, 16, 36

Softly As In A Morning Sunrise Vol. 40, 85

Song for My Father Vol. 17, 54, 85

There Will Never Be Another You (no Aebersold)

Solar Vol. 7 - *Three choruses of improv.*

Tenor Madness Vol. 8 (or any Bb Blues track at a moderate tempo) - *Three choruses of improv.*

Now's the Time, Billie's Bounce or **Au Privave** - F Blues - *Three choruses of improv.*

VOCALS

Swing:

A Foggy Day

Ain't Misbehavin

All Of Me

Autumn Leaves

Can't Help Lovin' Dat Man

Cry Me A River

Days Of Wine And Roses

Do Nothing Till You Hear From Me

Don't Get Around Much Anymore

Georgia

Have You Met Miss Jones

Honeysuckle Rose

I Thought About You

I've Got The World on A String

In a Mellow Tone

Like Someone In Love

Lullaby Of Birdland

On The Sunny Side Of The Street

Softly As In A Morning Sunrise

Summertime

There Is No Greater love

They Can't Take That Away From Me

Bossa novas:

A Day in the Life of a Fool

Agua De Beber

The Gentle Rain

The Girl From Ipanema

One Note Samba

Quiet Nights of Quiet Stars

The Shadow Of Your Smile

Jazz ballads:

As Time Goes By

Black Coffee

I Fall In Love Too Easily

Misty

Moon River

My Funny Valentine

Smoke Gets In Your Eyes

Stormy Weather

That's All

What A Difference A Day Made

When I Fall In Love

South African Jazz:

Lakutshon'ilanga

Ntyilo Ntyilo

Seliyana

A Cry, A Smile, A Dance

Yakhal'inkomo

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